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NUMBER-NOTATION:

OR,

SINGING MADE EASY.

A SIMPLE SYSTEM FOR THE USE OF
ELEMENTARY (AND OTHER) VOCALISTS.

WITH AN EQUALLY SIMPLE SCHEME OF

ABBREVIATED LONG-HAND WRITING;

DESIGNED ALSO FOR THE USE OF THE SAME
PERSONS TO ENABLE THEM TO SAVE SPACE WHEN WRITING
WORDS UNDER THE NUMBER-NOTES.

TO WHICH IS FURTHER ADDED AN

Illustrative Chapter on the "Penny Whistle,"

By PATER PAGE.

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ERRATA.

Page 27, Line 2, read *marking* “*time.*”

Page 30, Line 2, for “TUNES IN SHARP KEYS” read
“TUNES IN THE NATURAL AND FOUR SHARP KEYS.”

Page 30, Line 7, for “within” read “with in.”

Page 34, Line 3, for “four” read “one;” the “teen”
having been subsequently omitted from over “0”
(=10). (*See note b at page 14.*)

Page 42, end of 2nd bar, for “9 8 9” read “9^x 8^x 9^{xx}”

Page 43, Line 3, for “9 9” over Amen read “9^{xx} 9^{xx}.”

Page 51, Line 7, small “n” should be capital “N.”

B. H.
344, 616.
man, 25, 1884.

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NUMBER-NOTATION :

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A SIMPLE SYSTEM FOR THE USE OF
ELEMENTARY (AND OTHER) VOCALISTS.

PREFACE.

I DERIVED my idea—which I have attempted to carry out in what I may, I think, very justly claim as a new and original System of Musical Notation—from seeing one of the Rev. J. J. Waite's "Hallelujah" books on Devotional Psalmody, edited by him conjointly with H. J. Gauntlett, Mus. Doc., wherein he has made use of *figures* to aid his large classes of untrained and other "Congregational" Singers to read off their several vocal scores.

His “system,” as there shown, is to denominate as “1” the key-note of the particular Key in which the Tune is set, and the succeeding notes as 2, 3, 4, &c., until the octave-note is reached, which is to be *again* denominated “1,” and its succeeding notes by a repetition of the aforesaid figures, 2, 3, 4, &c. So for *all* the Octaves in the different Cleffs.

Now, simple and happy as is this ingenious plan of his, it must at the same time be not a little *confusing*! For while in one Key the “1” will be a *low* note, in another it will be a *high* one; and certainly it will be taken to represent an altogether *different* one! The consequence being that those notes denominated as 1, 2, 3, &c., in singing a Tune set in one Key, will be denominated by some other figures when a Tune is to be sung in a different Key!

My System, therefore, and that of the Rev. J. J. Waite will, if not differing *toto cælo*, yet be found to differ so far, at least, that his System might very appropriately be termed “Planetary”; whereas, mine, the *fixity* of the notes numbered in its configuration being contrastedly considered, might with similar propriety be termed “Stellar;”

each particular number-note being always at its normal distance from the "Fundamental" Unit, as, so to speak, the "Polaric" Centre.

I am not aware that he was ever accustomed or enabled to dispense with the use of notes scored in the usual manner (in his "Hallelujah" he merely "figures" the various notes according to the respective Keys); but in my System of *Number-Notation* I do altogether dispense with the established usage of *notes*, and score by "numbers" *only*.

I trust, therefore, that I am not infringing any "right" the Rev. J. J. Waite may either have or claim to have in the System he has devised (for I understand him to be its originator) of making use of figures to designate notes in a "Vocal Score;" but that, without detriment to any one individual, I am free to put forth this humble endeavour of mine; which,—aspiring as it does only to render the enjoyment of harmonised singing more simply attainable by those numerous persons who have had but little or no musical education,—may be, as I truly hope it may, a means of conferring a real boon on such persons especially, as well as a slighter one on "others,"

too, who have been well educated. (See Introduction.)

I here beg to tender my sincere acknowledgments to the Rev. W. Pulling, Eastnor Rectory, Ledbury, for his kind permission for me to use any of the Proprietary Copy-right Tunes in Hymns Ancient and Modern which I may require for the special purpose of my work; and for his kind assurance that there “can,” he thinks, “be no objection to (my) making use of any other Tune in the Collection.” I have accordingly selected one Tune in each of the nine Keys I have treated of, and one more for my supposed Pupils to sing as a Christmas Carol.

PATER PAGI.

Nov. 10th, 1883.

INTRODUCTION.

NUMBERED Musical Notation is the employment of *numbers* to express musical notes without the aid of Staves with their bewildering complication of Lines and Spaces and supplementary Legers ; which are rendered still more perplexing by the distinction made between Treble and Bass Cleffs.

My System of Number-Notation will consequently be found, in comparison with the highly artistic and complex arrangement in established usage, an extremely "simple" and *convenient* one ; for it will enable a Singer to have his or her notes set in figures immediately over or under the particular syllables that are to be sung to them ; and, in the case of any required transcription or transposition, an ordinary manuscript book will do for the purpose, as there is no need of having a single ruled line !

This facility is specially appreciable where (as often happens in my own rather musical family, and I doubt not in other musical circles also at

times) so many as four persons are taking various parts in a chorus or a glee with perhaps only one printed copy (which copy is moreover probably required to be placed in front of the accompanist in the not unusual event of there being an accompaniment played). How much more convenient, then, for each Singer to have his or her part written in figured MS., or simple *numbers* ! Or supposing a sudden emergency, when it is incidentally desired that certain voices should take up the parts in the chorus of some song, sacred or secular, how easy for each Singer to have the words hastily scribbled down on a little piece of paper with the notes in “numbers” over them ! But these advantages will readily become apparent upon acquaintance with the System.

In the hope and belief, then, that my Simple System of Numbered Musical Notation will be of use at any rate to many persons in this musical age and country besides those who have remained hitherto altogether musically uneducated, I will proceed to set that System forth as clearly and succinctly as I can.

I must, however, premise that as I contemplate having, as here surmised, two distinct classes of

persons to whom to address myself—the one class being, as I have said, musically uneducated; while the other must be understood as being fully qualified to follow me intelligently in every particular of the explication of my novel System, and even to give, if need be, oral instruction to those less favoured individuals requiring it at their hands—I shall consequently offer my explanatory and other observations more especially, or I may say almost entirely, to these latter persons; while at the same time giving, for the use and benefit of the former, progressive lessons or exercises: in the course of which I shall gradually introduce only so much acquaintance, as I may deem necessary and sufficient, with such mysteries as semi-tones and sharps or flats occurring in the different Scales or Keys; for I shall at first let my pupils innocently suppose that there is but one such mystery incidental to the correct “scaling” of the Octave in any Key whatsoever! But more on this peculiar notion anon.

I now proceed, without further introductory remark, to an explication of my “Simple System of Number-Notation for the Use of Elementary (and Other) Vocalists.”

PART I.

I WILL commence with the supposition that I have before me, for the purpose of going through a preparatory course of lessons in part-singing by the aid of my System of number-notes, four naturally good, but untrained voices, which I have selected for instruction with a view, let me say, to their taking part together in singing at an approaching village "Reading," two or three harmonised Hymns or Carols, with the National Anthem to conclude the evening's entertainment.

Two of my supposititious Pupils will accordingly be young women, and the other two, of course, young men. One of these young women, we will assume, has a very pleasing Treble voice ; she will therefore take the higher or "Soprano" parts. The other fair Singer must also be credited with an equally melodious voice, but of lower compass ; she will consequently take the lower or "Alto" parts. One of the young men, on the other hand, has a deep, barytone voice ; so he will, of course,

take the sonorous “Bass” parts. And the other male Vocalist, being endowed with a fine, clear, high-reaching voice, will with good effect take up the intermediate “Tenor” parts.

All, then, that is wanting now is some preliminary marshalling together in systematised order of these efficient, but hitherto untrained, forces which I have supposed to have been brought under my own direct guidance.

I have provided myself with only two imaginary adjuncts to aid me in conveying to my supposititious Pupils the necessary instruction; but they will be, I think, all I shall need for the purpose. To wit: a Pitch-pipe, Tuning-fork, or other small and convenient instrument (such, for instance, as a Flageolet; which, by-the-bye, will be better as being more serviceable, and perhaps, indeed, indispensable; so I will elect to have a Flageolet, or a small “C” “Dulcet” such as I have attempted to give a passably good illustration and description of at the end of this little work, and which, though so cheap and unpretentious in its appearance, may be relied on for accuracy of *tune*). Such instrumental auxiliary I want to enable me to secure the proper sounding of note “C,” which

is taken as the “fundamental” note of my System (but I shall, as just intimated above, also, no doubt, require to make some further use of it than this primary one); and I have besides a large Slate (I might possibly better have procured a black-board; but I take what I happen to have got), which latter I want in order to the setting down in plainly visible and legible characters the array of figures or number-notes I desire my Pupils to read off in the musical notes they represent.

All then—my four Pupils and the two just mentioned adjuncts—being in readiness, I proceed to give the first preparatory lesson or exercise as follows:—

EXERCISE I.

KEY 1.—SIMPLE OCTAVE.

Having ciphered down on the slate the figure 1, and sounded the “C” note on the Dulcet, I call on all my four pupils to repeat together in unison the sound emitted (but the Tenor and Bass an octave lower), denominating the said note as “1.” I then bid them retain in their memories that *fundamental* key-note while I add upon the slate the

figures 2 to 8 to complete the *Octave* ; which will then appear written thus :—

KEY 1.—SIMPLE OCTAVE.

1 2 3 4 5 6 7 8 (8-1, 1-8).

I now ask them to try to sound again the “C” note I had before pitched with the denomination of “1” ; and its correctness having been tested by the instrument, and, if found faulty, rectified, I next request them to read off the row of figures, ascending progressively higher by a whole tone at each successive figure.^a

NOTE a.—I almost entirely ignore (as I intimated in the Introduction, my intention of doing) the existence of *Semitones*. In this Scale of the Natural Key I do altogether ignore them ; and in the Scales of the eight remaining Keys of which I shall treat, I shall notice only those which occur immediately before the several key-notes, omitting during the first preliminary lessons all further mention of any sharps or flats occurring in the respective Scales or Keys till the pupils are sufficiently advanced to be instructed in regard to such incidentals, as I may term them ; believing, as I do, that their consideration may be safely and happily postponed to a later period, as a knowledge of them can be hardly, if at all, requisite during, at any rate, the earlier course of singing lessons.

For *instrumental* music a complete acquaintance with all the sharps and flats occurring in the various Keys would certainly be necessary, and about the very first thing to be acquired ; but for instruction in *vocalism* there is, in my opinion, no such necessity to have at the outset so much of what may best be termed as mere *mechanical* science.

I therefore explicitly now reiterate my, as I am aware, very singular intention of setting at nought as much as it may be possible for me to do these, what I may call, *intricacies* of music, and of thereby keeping my System of Notation “*simple*” so far and so long as I can by having as few of such difficulties in my way and in that of my elementary Pupils as I may find to be practicable.

This done, I bid them to spring, as it were, back to 1, the starting point; and having accomplished that simple, but important feat, and re-ascended the Scale along the row of figures to 8, two or three times (or till they are pretty perfect), they will next try the *descending* Scale, reading off the numbers backwards from 8 to 1, and springing each time upon reaching the latter (or lower note) back (or up) again to 8 (its higher octave-note); repeating this process also at least two or three times. After which they will conclude the Exercise by running up and down the Scale forwards and backwards along the row of figures, and sounding alternately the two extremes 1-8, 8-1, till they become quite perfect in the operation.

EXERCISE II.

KEY 1.—1ST CHORD.

I now add two more rows of figures upon the slate (retaining the one used in the preceding Exercise for present and subsequent repetition). I shall therefore have three rows altogether now ciphered down, as follows:—

KEY 1.—OCTAVE.

1 2 3 4 5 6 7 8 (1-8, 8-1).

KEY 1.—1ST CHORD.

1 2 3, 1-3, 3 4 5, 3-5, 5 6 7 8, 5-8 (8-1).

1-3-5-8-5-3-1, (1-8, 8-1).

The Pupils (being always started by the instrument with the fundamental “C” note or *number* 1) will go through again first the Octave (as before in Exercise I), and then take in succession the two rows of the 1st Chord, repeating them till they have sufficiently mastered them; when they may go on to

EXERCISE III.

KEY 1.—2ND CHORD.

Two more rows are now again added (to the three above) for the 2nd Chord, as follows:—

KEY 1.—2ND CHORD.

1 2 3 4, 1-4, 4 5 6, 4-6, 6 7 8, 6-8, (8-1).

1-4-6-8-6-4-1, (1-8, 8-1).

These two rows of the 2nd Chord having been practised till a complete mastery has been gained also over them, the whole of the five rows may be finally taken together as one Exercise on the Scale in Key 1.

EXERCISE IV.

ADDITIONAL NUMBER-NOTES.

I now separate my four Pupils into two divisions ; there being placed together, say towards my right, the two *higher* voices S. and T. (Soprano and Tenor), and towards my left the two *lower* voices A. and B. (Alto and Bass).

Then I write down for them two rows of additional number-notes as supplementary of those already given in the preceding Scale ; the one for execution by the former division, and the other by the latter.

$$\begin{array}{l} \text{S:} \left\{ \begin{array}{l} 1-8, 9 \text{ } 0 \text{ } \bar{1} \text{ } \bar{2}.^b \\ \text{T:} \end{array} \right. \quad \begin{array}{l} \text{A:} \left\{ \begin{array}{l} 5 \text{ } 6 \text{ } 7 \text{ } 1.^b \\ \text{B:} \end{array} \right. \end{array}$$

The “fundamental” note 1 is then sounded, and S. and T. repeat it (but T. as before, an octave

NOTE *b*.—The small horizontal strokes *above* the figures set for S. and T. are to represent “teens,” so that the two numbers so marked must be read and sung as 11, 12, and the 0, which is left *un-“teened,”* as 10. Again in the figures set for A. and B., those having a horizontal stroke *under* them are to be read as the *lower octave*-numbers of those notes respectively. They may be called (in *naming* them) 15, 16, 17 ; but, unlike the “teened” upper notes of the Treble, they are to be pronounced in *singing* simply as 5, 6, 7 (the mark underneath in that case merely being intended to catch the *eye*) ; while in the other (Treble) numbers the stroke placed above is really meant to represent the “teen” taken from the left of each figure respectively, and removed to a place above them in order to avoid *double* figures and the confusion of having in consequence so many 1’s appearing in the rows of figures.

lower) ; and, springing at once up to its higher octave-note 8, they will proceed by consecutive tones upwards from that latter note (which is the upper "C" of the Treble and Tenor Cleffs respectively) till they reach $\bar{2}$ (which is the upper "G") ; when they will continue to run up and down between those two numbers 8 and $\bar{2}$, a few times. They may then take a short rest to recover their breath, while A. and B. will repeat on their side the same fundamental note 1 (but B, as also before, an octave lower, *of course*), and then proceed to read by consecutive tones *downwards* from it to $\underline{5}$ (which is the lower "G" of the Alto and Bass Cleffs respectively, and the lower octave-note of 5). They, too, will continue to run up and down between these two low numbers a few times, accustoming their eyes at the same time to recognise the actual profundity of those *apparently high* notes. A little practice, however, will soon familiarise them with the paradoxical position those notes seem to occupy.

My Pupils having, in two divisions, as above, performed successfully the operations severally assigned them, they may now, as a re-united

quartette, be admitted to a trial of their skill in harmony by attempting

EXERCISE V.

KEY 1.—THE “GRAND CHANT.” *c.*

	1.	^x		^x	2.	^x		^x	
S :	8	8 8	7	7	8 8	8 7	8		
A :	^x 3	3 3	^x 2	^x 2	4 3	2 2	^x 3		
N. x T :	^x 5	5 5	^x 5	^x 5	8 5	5 5	^x 5		
B :	^x 1	3 1	^x 5	^x 5	6 <u>3 4</u>	5 5	^x 1		+

S. will first begin by herself to read or sing off her part in the upper row. To get her commencing note correctly she must repeat the “fundamental,” and (as she may do in the present instance) spring up at once to its “octave” (the note she requires). She will allow (according to the rate at which the Chant may be sung, either as marked by the Instructor with his hand, or by the Singer herself with a movement of the foot or—as will be more convenient—of the hand or a

NOTE *c.*—It must be understood that in this and all the following exercises the “fundamental” note 1 is always to be duly given forth from the instrument; and that both T. and B. will take up that note an octave lower than S. and A.

finger against the side), the time of one whole beat for each "standard" (or *plain*) number, and two beats for those numbers bearing the sign (x). A. will then take her part set down for her in the 2nd row, in the same manner as directed above for S. to do. Next T. will also in like manner go over his part in the 3rd row. And lastly B. will follow in his part; but he will have moreover to observe the two "tied" notes in his 2nd bar signified by the curve (—), and having, besides, over each of them a "dot," which signifies *half-standard* time; so that he will be careful to sing the two notes together in the time of one beat only. For the meaning of signs used by me in my Simple System, see Synopsis of Signs in Appendix to this Part.

Afterwards, when each part has thus been taken and gone through *separately*, S. and A. may take their parts together; and, upon their acquiring a sure hold of such dual harmony, T. may join in with them in his part, till the three are efficient in a correct rendering of that triple harmony; when, lastly, B. will add his final part, and so complete the harmony in all its four parts.

EXERCISE VI.

KEY 2.^d—SIMPLE OCTAVE.

KEY 2.—OCTAVE.

2 3 4 5 6 7 (8) [#]8 9.

The sharp sign (#) over a figure signifies that that number-note is to be sung a semi-(or half-) tone *higher*. This I demonstrate (as any amateur oral Instructor can likewise do to his—or her—young or untrained elementary pupils) either vocally or by the instrument (the aforesaid flageolet or dulcet). And when that easy transition through the sharpened penultimate (or last note but one) of the key-note's higher octave-number 9 has been effected, and that latter note correctly reached, the Pupils will readily be able to descend through the semitone (#8), omitting the *natural* note (8) on its left, and stopping when they arrive back (or down) again at the 2 (or key-

NOTE *d*.—In accordance with the position which I have ventured to assume (see Note *a* in Ex. I.), I design all through these preliminary lessons to act with the utmost possible independence in regard to the sharps or flats occurring in the various Keys, taking notice only of that particular semitone which immediately precedes the key-note and its Octaves in each. I therefore set down this scale of Key 2 as *second* in order ; which I think it convenient to do for the practising, at any rate, of my elementary Pupils in the rudiments of singing under my novel and Simple System of Number-Notation.

note of this new Key: (for they will have *started*, of course, as always before, from the “fundamental” note or number represented by figure 1). They will then find themselves in Key 2 as surely as they were in the natural Key 1 before effecting the transition.

They will now read or sing this row of figures, 2 to 9 (but omitting ⁿ8), forwards and backwards, and sound the two extremes alternately upon reaching either of them, as they did when practising the Octave of Key 1, Exercise I.

EXERCISE VII.

KEY 2.—1ST AND 2ND CHORDS.

Getting into the scale of this Key again from the Octave of Key 1 as directed in the preceding Exercise, its key-note 2 will be, as was no doubt found to be the case then, easily and effectually obtained by running down to it; and the two Chords of this new Key can be as readily practised as were those of the other. The number-notes will therefore now read as follows:—

KEY 2.—1ST CHORD.

2 3 4, 2-4, 4 5 6, 4-6, 6 7 8 9, 6-9, (9-2).

2-4-6-9-6-4-2, (2-9, 9-2).

KEY 2.—2ND CHORD.

2 3 4 5, 2-5, 5 6 7, 5-7, 7 8 9, 7-9, (9-2),
2-5-7-9-7-5-2, (2-9, 9-2).

EXERCISE VIII.

KEY 2.—A CHANT.

	1.	^x				^x	2.	^x							^x	
	S :	9	6	6	2	2	7	6	5	5	4					
	A :	^x 4	4	3	^x 2	^x 2	2	2	2	1	^x 2					
Olad. x	T :	^x 6	6	6	^x 4	^x 6	5	6	7	6	^x 6					+
	B :	^x 2	2	1	^x 7	^x 4	5	4	3	6	^x 2					

Though I have added certain prefixes (Olad. x), no notice need be taken of them as yet. They are merely put for completeness sake, and their meaning will be explained as we proceed (see Appendix to Part II). The Pupils will sing this Chant as they were directed in Exercise V.; and in singing they will *name the number-notes* as they occur in their parts respectively. Even in Tunes having words added, it will be advisable that those Tunes also should first be sung through with the several numbers duly named, before they are sung to words. Here let me also further advise that, when four persons are engaged in part-singing together, one of the party should be deputed to keep proper "time" for all to sing

by; but whether this is done, or each keeps his or her own time, the manner of so doing must be after some *silent* fashion, *counting* time being impracticable altogether when each Singer is also "counting" to the numbers in his or her particular score!

EXERCISE IX.

KEY 3.—OCTAVE AND TWO CHORDS.

Beginning still with the fundamental number 1, and "counting" up to 9, the Pupils will then sharpen that penultimate note of 3's higher octave-number 0 (10), and passing on to that latter number descend again from it through the ²9 (omitting the ⁿ9 they took in going up), and so running down to 3 will find that they have got into that Key as certainly and easily as they passed before in Exercises VI and VII, by a similar transition, into Key 2.

The numbers we shall therefore now have to cipher on the slate will be as follows:—

KEY 3.—OCTAVE.

3 4 5 6 7 8 (9) ²9 0.

KEY 3.—1ST CHORD.

3 4 5, 3-5, 5 6 7, 5-7, 7 8 9 0, 7-0, (0-3).

3-5-7-0-7-5-3, (3-0, 0-3).

KEY 3.—2ND CHORD.

3 4 5 6, 3-6, 6 7 8, 6-8, 8 9 0, 8-0, (0-3).

3-6-8-0-8-6-3, (3-0, 0-3).

EXERCISE X.

KEY 3.—A CHANT.

	1.	$\overset{x}{7}$	$\overset{x}{8}$	$\overset{x}{7}$	$\overset{x}{6}$	2.	$\overset{x}{5}$	$\overset{x}{7}$	4	5	4	4	$\overset{x}{3}$	
	S:	$\overset{x}{7}$	$\overset{x}{8}$	$\overset{x}{7}$	$\overset{x}{6}$	$\overset{x}{5}$	$\overset{x}{7}$	4	5	4	4	$\overset{x}{3}$		
	A:	$\overset{x}{5}$	6	4	$\overset{x}{3}$	$\overset{x}{3}$	$\overset{x}{2}$	3	$\overset{x}{3}$	2	$\overset{x}{3}$	$\overset{x}{3}$		
Oladuset. x	T:	$\overset{x}{0}$	0	9	$\overset{x}{0}$	$\overset{x}{7}$	7	7	7	$\overset{x}{6}$	$\overset{x}{5}$	$\overset{x}{5}$		+
	B:	$\overset{x}{3}$	6	7	$\overset{x}{8}$	$\overset{x}{5}$	7	3	$\overset{x}{7}$	$\overset{x}{7}$	$\overset{x}{3}$	$\overset{x}{3}$		

Henceforward, in all the Tunes given (excepting in the “National Anthem,” Tune vii, Part II), the parts will be better, I think, taken (omitting “solo” trials) thus: First S. and A. as a “duett” together; and then *all* in the four-fold harmony (T. and B. catching the *cue* from the others).

In the musical score of this Chant, T. has a dot after a “standard” number-note in his 2nd bar. It signifies that the time of *half* a beat must be *added* to that note preceding it; and consequently in such cases we shall generally find (as we do here) that the succeeding note is of the value or duration of half a beat only, so that the two together are equal to *two* beats (that before

the dot being equal to a beat and a half, and the one after it to half a beat). The (single) dot will be used only after *standard* number-notes; in other cases different signs are used.

With regard to the two "tied" notes (having both the slur (—) and dots over them), see Exercise V., and the Synopsis of Signs in Appendix to Part I.

EXERCISE XI.

KEY 5.—OCTAVE AND TWO CHORDS.

Key 4 is passed over for the present, as it will be taken subsequently when I come to treat of the Keys having a *flattened* semitone for their distinguishing characteristic.

Passing on, therefore, to Key 5, it will be found that its key-note's higher octave-number ($\bar{2}$) is of too high a pitch to be reached comfortably; the Pupils will, in consequence, take the key-note's own penultimate (4), and sharpen *that* note at once on coming to it in order to effect the needful transition. They will, of course, begin, as they are directed always to do, from the fundamental number 1; so that the procedure will be first, as follows:—1 2 3 (4) #4 5. Then, reading or "counting" backwards again from 5, through

#4, and omitting ⁿ4, they will, upon arriving at 1, take its three next lower number-notes in downward order, 7, 6, 5, to complete the octave (5 being the key-note 5's lower octave-number.—See Exercise IV., Note *b*) ; so that the Octave and two Chords of this Key will read (beginning from the key-note's said lower octave-number) as thus ciphered:—

KEY 5.—OCTAVE.

5 6 7 1 2 3 [#]4 5, (5-5).

KEY 5.—1ST CHORD.

5 6 7, 5-7, 7 1 2, 7-2, 2 3 4 5, 2-5, (5-5).
5-7-2-5-2-7-5, (5-5, 5-5).

KEY 5.—2ND CHORD.

5 6 7 1, 5-1, 1 2 3, 1-3, 3 4 5, 3-5, (5-5).
5-1-3-5-3-1-5, (5-5, 5-5).

EXERCISE XII.

KEY 5.—A CHANT.

	1.	^x		2.	^x		^x		^x		
S :	7	7	6	7	7	5	6	7	6	5	7
A :	^x 2	2	2	^x 2	^x 2	3	3	2	2	^x 7	5
Ol. ^x T :	^x 5	5	4	^x 5	^x 5	5	5	5	4	^x 5	5
B :	^x 5	5	2	^x 5	^x 5	3	1	2	2	^x 5	5

+

EXERCISE XIII.

KEY 6.—OCTAVE AND TWO CHORDS.

This key-note's penultimate (5) must in like manner be sharpened, and the Octave again here "counted" backwards from the key-note (6) through $\sharp 5$ until the key-note's lower octave-number (6) is reached. This Octave, therefore, and its two Chords (beginning, as in Key 5, from the key-note's lower octave-number) will read thus:—

KEY 6.—OCTAVE.

6 7 1 2 3 4 $\sharp 5$ 6, (6-6).

KEY 6.—1ST CHORD.

6 7 1, 6-1, 1 2 3, 1-3, 3 4 5 6, 3-6, (6-6).
6-1-3-6-3-1-6, (6-6, 6-6).

KEY 6.—2ND CHORD.

6 7 1 2, 6-2, 2 3 4, 2-4, 4 5 6, 4-6, (6-6)
6-2-4-6-4-2-6, (6-6, 6-6).

EXERCISE XIV.

KEY 6.—A CHANT.

	1.	\times		\times	2.	\times		\times		\times				
S:	\times 6	3	8	\times 7	\times 9	8	6	7	5	\times 6				
A:	\times 3	3	6	\times 5	4.	5	6	4	4	3	\times 3			
T:	\times 8	6	0	\times 0	\times 9	0	8	9	7	8	\times 8			
B:	\times 6	1	6	\times 3	\times 7	1	4	7	3	\times 6	\times 6			

+

N.B.—Any Sharp Key can be obtained through the Key-note's *sharpened penultimate*.

APPENDIX TO PART I.

SYNOPSIS OF SIGNS.

1. GENERAL. 2. TEMPORAL.

1. GENERAL SIGNS.

- # Sharp (*or semitone higher*).
 ♭ Flat (*or semitone lower*).
 n Natural.
 p Soft (*piano*).
 pp Very soft.
 f Loud (*forte*).
 ff Very loud.
 mf Moderately loud.
 $\begin{matrix} < \text{ or } \\ \text{cr.} \end{matrix} \left. \vphantom{\begin{matrix} < \text{ or } \\ \text{cr.} \end{matrix}} \right\} \text{Increase.}$
 $\begin{matrix} > \text{ or } \\ \text{dim.} \end{matrix} \left. \vphantom{\begin{matrix} > \text{ or } \\ \text{dim.} \end{matrix}} \right\} \text{Diminish.}$
 ral. Retard (*rallentando*).
 — Pause.
 — Slur, or Tie (*signifying numbers beneath it are to be sung to same syllable of words.*)
 S Sign (*Segno*) from which to repeat.
 D.S. Repeat from S.

D.C. „ „ beginning.

| Single bar (*“marking time” and “emphasis.”*)

1. 2. } Double bars (*called by me simply 1st, 2nd,*
|| &c. } &c., “bars.”)

2. TEMPORAL SIGNS.

Signs.	Over a Number = <i>Duration</i> .	After a Number = <i>Rest</i> .	Prefixed to Tune = <i>Time</i> .
—	————	1 beat.	
—̣	————	$\frac{1}{2}$ „	
—̣̣	————	$\frac{1}{4}$ „	
·	$\frac{1}{2}$ beat.	$\frac{1}{2}$ „	<i>longer duration of</i>
.. or :	$\frac{1}{4}$ „	$\frac{1}{4}$ „ „	„ [note.]
x	2 beats.	2 beats.	2 beats (or <i>double time</i> .)
x-	3 „	3 „	3 beats (or <i>triple time</i> .)
xx	4 „	4 „	4 beats (or <i>common time</i> .)
xx-	5 „	5 „	
xxx	6 „	6 „	6 beats
xxxx-	————	9 „	9 „
2, 3, 4, &c.			
x	————	2, 3, &c. } times x	
2, 3, 4, &c.			
x-	————	„ „ x-	The Rest used being same as Temporal Prefix.
2, 3, 4, &c.			
xx	————	„ „ xx	
&c., &c.	————	&c. &c. }	

The General Signs given in the first table above, with the exception of one or two innovations, will be found the same as what are in ordinary use in the established method of musical notation, and, being the *principal* signs therein made use of, will be at any rate all, I think, or almost all, likely to be required in my Simple System of Number-Notation. (Any others required can be culled from the established ones in general use.)

I have, however, supplemented what few of those signs I make use of with certain others which I call “Temporal” signs (as given in the second table above), which latter ones I employ in order to dispense with the necessity of adopting such multifarious variations as are observed in the normal method of employing differing notes and rests to signify their several values as representative of Breves, Semibreves, Minims, Crotchets, Quavers, &c. As seen in the above second table, then, I have adopted instead a few simple arbitrary signs which will serve to indicate, according to their respective positions, the “duration” of either any *number-note* or *rest*, and also the “time” or *measure* in which a *Tune* is set—approximately

enough, at least, for any average amateur's requirements. I confess my own ignorance of the distinction of triple- (or any other-) time as written diversely in Minims, Crotchets, or Quavers.

I also frequently see (as notably in the part-song of the "Chough and Crow," which I not long since transcribed), that whereas—say—the "Crotchet"—as in the case of the above-named song—is the denominator or note representing a unit of the "time" given, yet Quavers and Semi-quavers largely, and almost exclusively, predominate! In such cases, therefore, I treat the *predominator* as though it were the regular denominator, and set its number-notes down as "Standards," increasing or diminishing the others according as notes of greater or less value occur. (The *double* notes will, however, of course be the real denominators, as indicated by the "prefix" and single bars). This mode of treatment saves a great deal of what I regard as really unnecessary labour, and preserves the score more free from the presence of such a crowd of arbitraries.

PART II.

TUNES IN SHARP KEYS. ~~X~~

MY Pupils, during their primary course of instruction, as given in the preceding Part, having fully realised the effect of the sharp sign (#), and by the aid, moreover, of the "Synopsis of Signs" I have furnished them within the Appendix to that Part, being further instructed as to the meaning of all the other signs I make use of, both "general" and "temporal," (though I have yet two very important ones in reserve for them, to wit: certain "Memorial Key-words," which I will presently also bring forward in the Appendix to this present Part); they are—more particularly, too, as they have gone through those preliminary lessons with such consummate ease—in a position to undertake now the rendering together of some simple harmonised Hymn Tunes, such as I proceed now to "number" down for them.

But it will be more convenient for them to have their parts, while practising, on separate slips of

paper; or, as my children prudently have them in a common penny exercise book, so that they can keep all their Tunes readily arranged in consecutive order.

TUNE I.

KEY I.—“WINCHESTER NEW.” (Hy. A. & M. 50.)

	1.	2.	3.
S:	5 8 5 6 6 5 4 3 3 4 3 2 5 5 4 5		
A:	3 5 3 4 1 1.7̣ 1 1 1 1 7̣ 7̣ 3 2 2		
T:	8 8 8 8 4 5 5 5 5 4 5 5 5 8 6 7		
B:	1 3 1 4 4 3 5 1 1 6̣ 1̣ 5̣ 3̣ 1 2 5̣		

	3.	4.	Amen.
(S:)	5 8 9 0 8 1̣ 0 9 0 8 6 5 8 8 7 8 8̣ 8̣		
(A:)	5 5 4 3 5 4 5 5 5 5 4 1 3 6 5 3 4̣ 3̣		
(T:)	5 5̣ 6̣ 7̣ 8̣ 8̣ 6̣ 7̣ 8̣ 7̣ 8 8 8 8 8 9 9 8 6̣ 5̣		
(B:)	5̣ 4̣ 3 2 1 3 2̣ 3̣ 4̣ 5̣ 1 3 4 3 6 4 5 1 4̣ 1̣		

For the meaning of “N,” and the subsequent *syllabic* prefixes to Tunes, see “Memorial Keywords” in the Appendix to this Part; and for the other (temporal) signs, see Synopsis of Temporal Signs in the Appendix to last Part.

Respecting, however, the former kind of prefixes, no attention as yet need be taken of them (as I observed before at Ex. VIII., of Part I.); and

the reason for this remark is that the Key is already stated at the head of the Tune, and that in regard to sharps or flats (except in the case of any “accidentals,”) there is no occasion to recognise their existence, I mean in the Key itself, beyond that of the penultimate for the purpose of finding the key-note (if it happen, that is, to be oxytoned, as will be the case in all the succeeding Tunes, though it is not so in this).

But with regard to the “temporal” (xx) that prefix must at once be taken particular notice of. The Singers will, therefore, observe that it indicates in the present instance *four* beats as the “time” to which the tune is to be sung, but that a single bar occurs after the *first* number-note. They will consequently wait till the fourth beat before beginning to sing, in order that the first beat may fall upon the *second* note (the first after the single bar,) and by it be given the required “emphasis.” The same effect will be carried on through all the subsequent bars of the melody.

It may be sufficient, especially in the plainer sorts of Tunes, to insert only the single bars next occurring after the double ones, as they will generally serve well enough to mark the counting

of the "time," and to ensure the due emphasising of the proper notes and syllables ; acting with the double bars preceding them, as so many landmarks, as it were, to divide the whole field of the given melody into its proportional parts, affording also so many periodic points at which the correctness of the beats or of the singing may be tested at frequent brief intervals.

My four Pupils will now proceed to take their several parts in the same order they did before when singing the Chants. S. will observe that she has near the end of her 2nd bar an "accidental" sharp ; she will therefore have to take care that she sings the note a half-tone higher. A. has in her 1st bar a "dotted" Standard number-note, which is followed immediately, as is usually the case, by a *half*-time note ; she will accordingly be on her guard to give to the former the time of one whole beat *and a half*, while to the latter she will allow a *half*-beat only, and so complete the time of two beats for the two notes taken together. T. and B. in their parts have each a brace of "tied" number-notes in their 3rd bars with the half-beat sign over them as well ; ~~x~~ they will, then, remember to sing the two notes together in the

time of a single beat (and to the same syllable when singing to words).

I have also to call S.'s attention to the four "teened" notes she has in her part, and to bid A. and B. to mind and notice carefully their underlined numbers. (See note *b* in Exercise IV., of Part I.)

TUNE II.

KEY 2.—"CLEWER." (Hy. A. & M. 286.)

	1.		^{x x} 2.		^{xx} 3.	
	S :	2 2 3 4	5 4	6 6 5 4	3	6 4 7 6
Olad.xx	A :	6 7 1 2	^{x x} 2 2	2 1 2 2	^{x x} 2 1	2 2 7 1
	T :	4 4 6 6	^{x x} 7 6	4 3 7 6	^{xx} 6	6 6 5 3
	B :	2 7 6 2	^{x x} 5 2	2 6 7 2	^{xx} 6	4 2 5 6

	^{x x} 4.		^{xx}	^{x x}
(S :)	5 4	3 4 5 3	4	5 4
(A :)	^x 2 3 2	2 2 7 1	^{xx} 2	^{x x} 2 2
(T :)	^x 7 6 6	7 6 5 6	^{xx} 6	^{x x} 7 6
(B :)	^x 7 1 2	5 4 3 6	^{xx} 2	^{x x} 5 2

+

In this Tune the "temporal" (xx) is the same as that in the preceding one; but in the present instance there are *four* number-notes written before the occurrence of the single bar; consequently the Singers will now have to commence

at the *first* beat (the emphasis falling upon the initiatory notes—as it will do, of course, also on all the other first ones after the succeeding single bars). The *periods* of time, too, are equally divided by the single and double bars.

The number-notes having *two* double signs over them must be sustained for *four* beats; while those others that have the “tie” must be sung together to the same syllable of the words, each one, however, being sustained for two beats or for a single beat only, according as they are either marked with the double sign, or are left without any alteration of their “standard” value.

TUNE III.

KEY 3.—“ST. THOMAS.” (Hy. A. & M. 51.)

	1.	2.	3.
S:	3 4 5 3	4 5 6 5	8 7 6 5 4 4 ^x 3
A:	6 2 3 3	6 3 2 3	3 3 3 2 3 3 2 3 ^x
Oladusetxx T:	5 7 7 7	7 7 7 7	6 7 8 6 7 7. 6 5 ^x
B:	3 7 3 5	2 3 4 3	6 5 4 3 7 7 3 ^x

	3.	4.	5.
(S:)	9 8 9 7	8 7 6 5	8 8 7 ^x 7 7 5 3
(A:)	5 4 3 3	3 3 2 3	5. 4 3 4 4. 3 2 ^x 3 4 3 3
(T:)	7 6 5 5	6 7 7 7	0 9 8 7 7 6 7 [#] ^x 7 7 7 7
(B:)	3 4 5 3	6 5 4 3	1 7 1 2 3 4 4 7 ^x 5 2 3 5

Amen.

	6.									
(S :)	4	5	6	5	7	5	8	7	6	5 4 3 ^x 3 ^x 3 ^x
(A :)	2	3	3	2	3	3.	2	1	2	3 2 3 ^x 1 ^x 7 ^x
(T :)	7	7	8	7	7	7	6	7	8	7. 6 ^x 5 ^x 6 ^x 5 ^x
(B :)	6	5	4	3	6	5	6	5	6	7 7 3 ^x 6 ^x 3 ^x

There is no comment to be made upon this Tune beyond what has been made before upon one or other of the preceding ones.

TUNE IV.

KEY 5.—“TALLIS’ CANON.”

It will be again observed that Key 4 is passed over, it being one of the Flat series.

The Tune I am now about to give is known by the title I have put above, and as it is generally sung to either the Morning or Evening Hymn, I shall score it to the words of the “Doxology.”

I had intended to make use of my “abbreviated” method of writing for the purpose, but am reminded that the “hieroglyphics” which I employ to designate vowels are things hitherto “unheard of,” and consequently cannot be represented in print except the necessary type is

“specially cast” for them; which would entail considerable extra expense, bother the printer, and be of no manner of use afterwards. Therefore, I shall write down *in full* all words I may think fit to annex to any of the following Tunes; reserving to an Appendix, which I shall add to Part III., a few Rules I have laid down for shortening words, and so saving space: a consideration that is very important in connection with the making more convenient use—by which I mean more particularly in *compacter* form,—of my Simple System of Number-Notation.

Praise God from Whom all blessings flow ;

		1.						2.	
	S :	5	5	4	5	5	6	6	7
	A :	2	2	2	7	2	3	2	2
Ol. xx	T :	7	6	6	5	5	5	4	5
	B :	5	2	2	3	7	1	2	5

Praise Him all creatures here below ;

	2.							3.
(S :)	5	8	8	7	7	6	6	5
(A :)	5	3	4	5	2	3	2	2
(T :)	5	6	6	7	5	8	8	7
(B :)	7	6	6	5	5	5	4	5

Praise Him above, Angelic host;

	3.							4.
(S:)	9	8	6	7	7	6	6	5
(A:)	5	3	2	2	2	3	4	5
(T:)	7	6	6	5	9	8	6	7
(B:)	5	6	4	5	5	1	2	5

Praise Father, Son, and Holy Ghost. Amen.

	4.										
(S:)	2	3	4	5	7	6	6	5	$\overset{x}{5}$	$\overset{x}{5}$	
(A:)	5	3	2	7.	2	1	6	7	$\overset{x}{1}$	$\overset{x}{7}$	
(T:)	7	6	6	5	2	3	4	5	$\overset{x}{3}$	$\overset{x}{2}$	
(B:)	7	1	2	3	7	1	2	5	$\overset{x}{1}$	$\overset{x}{5}$	+

I have omitted the intermediate single bars, inserting only the initiatory ones. These will suffice to show how the emphasis falls; and the Singers will themselves readily see where the places are from which the bars have been omitted. If again they look at the rhythm of the *words*, they will notice that each alternate syllable is emphasised; but in regard to the two first words in each line, it is not so clear as to which of them the emphasis should fall on, until we notice the position of the single bars in the musical arrangement. It will, therefore, be seen how important

it is to retain always the *initiatory* divisions at least.

Now it may not be directly apparent from a scrutiny of either the above Hymn or of any of the preceding Tunes, that there is much gain on the score either of convenience or of lucidity. But a critic must please to bear in mind that a Singer needs only to have his or her own particular part noted down; which simple process can be accomplished in the readiest manner conceivable by merely scribbling down—most expeditely if done by “dictation”—the requisite number-notes in figures set down one after another in a continuous row (or in separate rows if thought more convenient,) merely marking in, in their proper places, the *successive* double bars with their next single ones, and adding above each number-note (the “Standards” however not requiring any signs besides “accidentals” which but seldom occur) the necessary double-, half-, or quarter-beat signs; and there will further be a few “teens” to mark also. But with all this, the operation of transcribing any part of a short hymn-tune will not take more than a minute!

Then if *words* are to be written as well, they

can quickly be scribbled too, and in small compass, by means of my “abbreviated” scheme ; and each syllable be “figured” afterwards, (either above or below as liked best).

— While in respect of “lucidity,” *figures* are so familiar to everybody that there can never be the least difficulty in deciphering them, and in understanding at once their respective and relative values. / And, moreover, given the *key-number* to start with, it really seems to make not any difference in what Key the Tune happens to be set, as one has only to “count off,” so to speak, the successive numbers ; which comes as easy to do in one Key as another !

I therefore very confidently affirm, not only that anyone with a musical ear can easily be taught to sing at sight by this Simple System of Number-notes, but that anyone who is happily able to read ordinary musical notation will, after a very brief trial of my peculiar system, readily perceive and appreciate its extreme “simplicity,” and acknowledge its great practical advantages ; as I trust they will also do in respect of my Scheme of “Abbreviated” Writing when used in connection with it.

But my Pupils are waiting for me to set them a Tune in the next Key; "*Revenons àlors à nos moutons!*"

TUNE V.

KEY 6.—"DIX." (Hy. A. & M. 79.)

	1.3.		^x 2.4.		^x 5.
S:	6 <u>5</u> <u>6</u> 7 6	9 9 8	4 5 6 4	3 3 3	
A:	3 3 3 3	6 3 ^x 3	2 3 3 2	1 7 ^x 1	
Oladus. xx	T:	8 <u>9</u> <u>8</u> 7 8	9 5 ^x 6	6 7 6 6	6 5 ^x 6
B:	6 <u>7</u> <u>6</u> 5 6	4 3 ^x 6	2 2 1 2	3 3 ^x 5	

5.		^x 6.		^x	^x ^x	
(S:)	8 7 6 8	0. ^x 9 8	4 5 6 9	8 7 ^x 6	^x 6 ^x 6	
(A:)	3 3 3 3	3 3 ^x 3	2 3 3 2	3. ^x 2 1	^x 4 ^x 3	
(T:)	6 <u>0</u> <u>9</u> 8 6	7 3 ^x 6	6 7 6 6	6 5 ^x 6	9 8	+
(B:)	6 5 6 6	5 3 ^x 6	2 2 1 4	3 3 ^x 6	^x 2 ^x 6	

This Tune is the last in the series of Sharp Keys in the order in which I have given them.

I shall conclude this Part by now numbering down for my supposititious pupils a Christmas Carol, and the National Anthem to practise, in addition to the above Epiphany Hymn, for performance at the village "Reading," which is now fixed to take place positively on the next ensuing day of the celebrated "Greek Calends!"

TUNE VI.

A CHRISTMAS CAROL.

Upon “second thought”—considering that by this time my said Pupils, or anyone else, ought to be able of themselves to “cipher” down their own parts from the original score in “Hymns, Ancient and Modern,” (No. 61) ; or that at any rate they may easily do so with the help of some kind friend who can interpret for them the “numerical” and “temporal” values of the notes as there printed according to the normal and established usage—I shall transcribe the number-notes of the Soprano (or air) part *only*, as follows :—

“YORKSHIRE” (Hy. A. & M. 61) in Key 2.

A Christmas Carol.

1. ^x
Olad.xx S: || 2 2 3 | 4^{x-} 5 6 4 5 6
Christians, awake, salute the happy

xx 2. ^x 3.
7 || 6 7 8 | 9 0 1̄ 0 9 8 9 ||
morn, Whereon the Saviour of Mankind was born.

3. ^x ^{x-} xx 4. ^x
|| 9 1̄ 6 | 7 6 7 8 9 0 8 || 8 9 8 |
Rise to adore the mystery of love, Which hosts of

| 7 [#] 7 8 9 ^x 8 ^x 7^{xx} || 7^{5.} 6 5 | 4^x 2^x
angels chanted from above ; With them the joyful

^{x-}6
 5 4 3 2 6 || 6 | ^x7 ^x8 9 0 $\bar{1}$ 0
 tidings first begun, Of God Incarnate and the
^x9 ^x8 ^{xx}9 || 9 9 ||+
 Virgin's Son. Amen.

Observe, the incidence of the "emphasis" is, in the five first bars, on the *first* note and syllable, but in the sixth bar it falls upon the *second*.

When the transcription is made for individual practice, more of the verses can be added, if desired, to the first one above given by writing them in order under the first. But if they are set down in the "abbreviated" manner, much less space will be required; and, if care is taken to write the words plainly, they will be nearly as easy to read as in one's own ordinary long-hand.

TUNE VII.

THE NATIONAL ANTHEM (in Key 5).

	1.	^f	5 5 $\widehat{6\ 5}$	4.	$\dot{5}$ 6	7 7 $\widehat{9\ 8}$	7.	$\dot{6}$ 5	6 5 4	^{x-} 2.	5	$\left. \begin{array}{c} \text{First half of} \\ \text{Tune.} \end{array} \right\}$
S:		^f	5 5 $\widehat{6\ 5}$	4.	$\dot{5}$ 6	7 7 $\widehat{9\ 8}$	7.	$\dot{6}$ 5	6 5 4	^{x-}	5	
A:		^f	2 3 3	2.	$\dot{1}$ 2	5 5 6	5.	$\dot{4}$ 5	1 7 6	^{x-}	7	
Ol. x-		^f	7 7 $\widehat{8\ 7}$	6.	$\dot{6}$ 6	9 0 0	9.	$\dot{8}$ 7	8 7 6	^{x-}	7	
T:		^f	7 7 $\widehat{8\ 7}$	6.	$\dot{6}$ 6	9 0 0	9.	$\dot{8}$ 7	8 7 6	^{x-}	7	
B:		^f	5 3 1	2.	$\dot{3}$ 4	5 3 1	2.	$\dot{2}$ 3	1 2 2	^{x-}	5	

FIRST HALVES OF VERSES.

1. God save our gracious Queen, Long live our noble Queen, God save the Queen.
2. O Lord our God arise, Scatter her enemies, and make them fall.
3. Thy choicest gifts in store, On her be pleased to pour, Long may she reign.

^{2.f}
 S: $\dot{9} \dot{9} \dot{9} | \dot{9}. \dot{8} \dot{7} | \dot{8} \dot{8} \dot{8} | \dot{8}. \dot{7} \dot{6} \dot{7} | \dot{8} \dot{7} \dot{6} \dot{5} | \overset{\circ}{7}. \dot{8} \dot{9} | \dot{0} \dot{9} \dot{8}$
 A: $\overset{f}{7} \overset{f}{7} \overset{f}{7} | \overset{f}{7}. \dot{6} \dot{5} | \dot{6} \dot{6} \dot{6} | \dot{6}. \dot{5} \dot{4} \dot{5} | \dot{4} \dot{5} \overset{\#}{2} \dot{3} | \dot{5}. \dot{6} \dot{7} | \dot{8} \dot{7} \dot{6}$
 T: $\overset{f}{5} \overset{f}{5} \overset{f}{5} | \overset{f}{5}. \dot{4} \dot{5} | \dot{4} \dot{4} \dot{4} | \dot{4}. \dot{5} \dot{9} \dot{9} | \dot{9} \dot{7} | \dot{9}. \dot{4} \dot{5} | \dot{5} \dot{0}$
 B: $\overset{f}{5} \overset{f}{7} \overset{f}{2} | \overset{f}{5}. \dot{2} \dot{5} | \dot{2} \dot{4} \dot{6} | \dot{9}. \dot{5} \dot{2} \dot{5} | \dot{6} \dot{5} \dot{4} \dot{3} | \dot{2} \dot{1} \dot{7} | \dot{6} \dot{5} | \dot{1}$

$$\begin{array}{l}
 (\text{S:}) \quad 7 \ 6 \ \overset{x}{5} \\
 (\text{A:}) \quad 5 \ 4 \ \overset{x}{5} \\
 (\text{T:}) \quad 9 \ 8 \ \overset{x}{7} \\
 (\text{B:}) \quad 2 \ 2 \ \overset{x}{5}
 \end{array}
 + \left. \begin{array}{l} \\ \\ \\ \end{array} \right\} \text{Last half of Tune.}$$

LAST HALVES OF VERSES.

1. Send her victorious, Happy and glorious, Long to reign over us, God save the Queen.
2. Confound their politics, Frustrate their knavish tricks, On Thee our hopes we fix, O save us all.
3. May she defend our laws, And ever give us cause To sing with heart and voice, God save the Queen.

Verse 1.—S. will sing the first half of this verse to the first half of the Tune as a “solo,” and *softly* (*p*) ; and then in “chorus” with the other voices, and *loudly* (*f*) as marked in the score. She will afterwards sing in like manner the second half of the verse to the second half of the Tune.

Verse 2.—S. and A. will sing this verse together as a “duett,” and observe the same order as directed for S. to do alone in the first verse.

Verse 3.—S., A., and B. will then sing this last verse as a “trio,” also in the manner directed in the case of the “solo” and “duett” before. T. during the singing of this verse will be left alone in reserve to join in its repetition in full “chorus.”

APPENDIX TO PART II.

TWO MEMORIAL KEY-WORDS.

1. “Oladuset” (*for Sharp Keys*).
2. “Oifipautes” („ *Flat* „).

Although, as I have already once or twice remarked, I do not consider a knowledge of more than a *single* sharp or flat in each Key as *really necessary* to a “Vocalist” of but moderate pre-

tensions, and purely and simply *as such* ; yet, inasmuch as almost all, especially now-a-days, will have acquired a more or less intimate acquaintance with *instrumental* music in some form or another, such further “technical” education, though not at all *essential* to mere elementary vocalism, will, however, be certainly very desirable, and in the case of the more proficient and aspiring votary it will, in fact, be almost indispensable. I have merely been attempting to show that it *can* be dispensed with, and would venture even to recommend that it *should* be dispensed with in teaching elementary singing, particularly when, as is so often the case, a class of persons of generally deficient education are to be taken in hand.

But for the sake of “*others*” (see Title Page), and of making my system more complete, I shall introduce in this Appendix two “Memorial Keywords,” as above. They are designed to indicate: 1st, whether the Key of the Tune, to which either or any portion of them is prefixed, is distinguished by *sharp* or *flat* notes; 2nd, the *key-note* of that particular Key; and 3rd, the *number* and *names* of the sharp or flat notes in such Key.

Now, in order to frame these two most useful

words, I have borrowed from Dr. Grey's "*Memoria Technica*" that gentleman's mode of adapting *letters* to signify *figures*.

I accordingly employ *vowels* and *diphthongs* to indicate the "number" and "names" of the sharps or flats, and *consonants* to indicate the "key-note;" while the words themselves, or any portion of them, will clearly indicate "whether the Key is distinguished by sharp or flat notes."

The five vowels, a, e, i, o, u, are taken to represent 1, 2, 3, 4, 5; but, as in addition to these numbers I shall require also 6 and 7, a union of two of the vowels will be necessary to obtain those larger numbers. I therefore take, as representing the former, the *a* and *u* ($1 + 5 = 6$), and for the latter the *o* and *i* ($4 + 3 = 7$), which must then be used in combination as diphthongs, as: *au*, *oi*. In this way, therefore, the vowels will serve to indicate the "number" and "names" of the sharp or flat number-notes in the several Keys (but I would be understood to mean, however, only those particular Keys of which *I treat*, and which are the principal ones to be considered).

Next, to indicate the *key-note*, I make use of certain *consonants* (also according to Dr. Grey's

method), viz. : *d*, for (duo) 2 ; *t*, for (three) 3 ; *f*, for (four) 4 ; *l*, for (L=50) 5 ; *s*, for (six) 6 ; and, lastly, *p*, for (septem) 7.

1. Ol-ad-us-et.

I will first take the Key-word “Oladuset,” which will be wholly or in part prefixed as the “index” to *Sharp* Keys.

It will be noticed that it is composed of *four* equal syllables of a vowel and a consonant in each.

If, then, we have a Tune in a Key with only *one* sharp note incidentally used in its several Octaves, (all Tunes under the established normal system in universal use have always prefixed to them the sharps or flats peculiar to the particular Keys in which they are set), we take and prefix, as the “index” of the Key, the *first* syllable only of the above Sharp Key-word, viz. : “Ol. ;” the consonant (l)—in every case it must be the *final* one, as here it necessarily is—indicating the key-note as 5, and the vowel (o) indicating the sharp note in the Key as #4 (including, of course, all its higher and lower octave-numbers).

But if there should be *two* such sharp notes

marked in the original score, we—in transcribing the Tune—take and prefix to our “numbered” copy, as its index, the *two* first syllables, viz.: “Olad. ;” the final consonant (d) indicating the key-note as 2, and the vowels (o, a) the sharp number-notes as #4, #1.

If, again, there should be *three* sharps, we take as many syllables of our Key-word, viz.: “Oladus ;” which will indicate the key-note as 6, and the sharp number-notes as #4, #1, #5.

And, lastly, if there should be *four* sharps, we must then prefix the *whole* word, which will indicate the key-note as 3, and the sharp number-notes as #4, #1, #5, #2 (with *all* their respective octave-numbers).

The above particulars will appear thus epitomised :—

Ol.,	will indicate	#4	in Key	5
Olad.,	„	#4, #1	„	2
Oladus.,	„	#4, #1, #5	„	6
Oladuset,	„	#4, #1, #5, #2	„	3

2. Oif-ip-aut-es.

I now proceed to consider the second Key-word,

which will indicate Keys with *Flat* number-notes occurring in them.

It will be noticed again here that this “ memorial ” word has also, like the other, *four* equal syllables of one vowel (or a diphthong) and one consonant in each.

If, then, now we have a Tune in a Key with *one* “ flat ” note in its several Octaves (as shown in the normal original score by a single sign (♭) at its commencement), we take and prefix the *first* syllable of this second Key-word, viz.: “ Oif.,” the consonant—which must be the final one in every case here, as before—indicating the key-note as 4, and (in this instance) the *diphthong* indicating the flat number-note as ♭7.

So if there should be *two*, *three*, or *four* flat notes in the Key’s Octave (as shown in the original by as many flat signs), we take the corresponding number of syllables of this Key-word (similarly as before directed to do in regard to the other Key-word), which will respectively indicate the several key-notes and the number and names of the occurring flat number-notes. I need, therefore, not go through the particulars here again

seriatim, as it will suffice to subjoin them in epitomised form only, as follows:—

Oif.,	will indicate	$\flat 7$	in Key 4	
Oifp.,	„	„	$\natural 7 \flat 3$	„ $\flat 7$ }
Oifpaut.,	„	„	$\flat 7 \flat 3 \flat 6$	„ $\flat 3$ } <i>e</i>
Oifpantes,	„	„	$\flat 7 \flat 3 \flat 6 \flat 2$	„ $\flat 6$ }

To indicate the “Natural” Key, “ \natural ” is prefixed to a Tune.

NOTE *e*.—All the “flat” key-notes, with one exception (4), are *themselves flat*; the last preceding flat number-note becoming, in fact, the key-note of the subsequent Key.

PART III.

TUNES IN FLAT KEYS.^f

IT will be remembered that, in enumerating the Sharp Keys, we passed over Key 4 as belonging to the Flat series.

But as the “penultimate” number-note in the Key is a *natural* semitone below the key-note (as is that in Key 1 ; which, however, consisting of *all*

NOTE *f*.—I may as well, for the information of my Pupils’ more or less numerous friends, who are, if not very anxious, at least somewhat curious, I do not doubt, to learn how my said Pupils acquitted themselves at the “Reading” (spoken of as having been now “*fixed* to take place”), I may, therefore, I say, as well, before I proceed to carry on my course of instruction into this further series of “Flat” Keys, inform them, in a short note here, that the appointed day *not* having *yet* arrived they have not had the opportunity of displaying their proficiency; but I can *safely* assure any interested inquirers that when the occasion does present itself they will reflect on their Instructor all the credit which he can reasonably have expected or hoped for. For so great, indeed, has been their success up to the present time—as was doubtless presumed of them by everybody from the very beginning—in mastering all the Exercises and Tunes I have thought good to set them, that I feel no hesitation in taking them on through these remaining Lessons rather than that they should be suffered to lose so much valuable time in waiting for the occurrence of the still so distant “Day of the Greek Calends ;” upon which day, as I before stated, the “Reading” has been fixed “positively to take place.”

natural notes, is distinguished from all other Keys by its being called the “*Natural*” Key), I shall take no account of the single flat number-note that occurs in it, but treat this Key, for the nonce at least, as though it were *another* “*Natural*” one.

My Pupils will, therefore, still beginning with the “*fundamental*” number-note (1) as heretofore, count up to the present key-note (4); and then, stopping to make a fresh start from that number-note, they will go on again to count from it—the said present key-note—till they reach $\bar{1}$, its higher octave-number: when it will be found that—if they started *properly* from the said note 4, forgetting completely about the sound of the numbers preceding it—they will have reached their destination through b7 without their having been aware of effecting any such transition! But to render the accomplishment more assured they had better perhaps, instead of counting up the Octave, spring immediately from the key-note up to its higher octave-number $\bar{1}$, and then proceed to *descend* from that note; though, after having correctly sounded it and returned again by a similar “spring” *down* to the key-note, they will scarcely make a mistake if they then should go on

to ascend at once from it by regular successively higher tones. (It will be seen from my language here that I still ignore the existence of the “ semi-tone ” between the third and fourth notes of the Octave ; for I am more regardful of “ simplicity ” than careful to observe scientific exactness !)

We shall, therefore, have in this series of Flat Keys, as a first lesson, Octave (with two Chords) and Tune I., in Key 4, as follows :—

EXERCISE I.

(1). KEY 4.—OCTAVE AND TWO CHORDS.

OCTAVE.

4 5 6 7 8 9 0 $\bar{1}$, (4- $\bar{1}$, $\bar{1}$ -4).

1ST CHORD.

4 5 6, 4-6, 6 7 8, 6-8, 8 9 0 $\bar{1}$, 8- $\bar{1}$ ($\bar{1}$ -4).

4-6-8- $\bar{1}$ -8-6-4, (4- $\bar{1}$, $\bar{1}$ -4).

2ND CHORD.

4 5 6 7, 4-7, 7 8 9, 7-9, 9 0 $\bar{1}$, 9- $\bar{1}$, ($\bar{1}$ -4).

4-7-9- $\bar{1}$ -9-7-4, (4- $\bar{1}$, $\bar{1}$ -4).

I shall not give any more Chants ; but shall expect my Pupils now to be able to go on at once, without such “ prelude,” to sing the harmonised Hymn Tunes I shall offer for their practice in

this 2nd series of Keys. I shall also annex the Tune as *part* of each Exercise.

(2.) KEY 4.—TUNE I.

“HURSLEY.” (Hy. A. & M. 24.)

	1.		2.		3.
S:	4 4 4	$\widehat{4\overset{x}{3}} 4 \widehat{5\overset{x}{6}} 5 \overset{x-}{4}$	6 6 6	$\widehat{6\overset{x}{5}} 6 \widehat{8\overset{x}{7}} 6 \overset{x-}{5}$	
A:	1 1 1	$\overset{x}{1} 1 \overset{x}{3} 3 \overset{x-}{4}$	4 4 4	$\widehat{4\overset{x}{3}} 4 \widehat{4\overset{x}{3}} 4 \overset{x-}{3}$	
Oif. x-					
T:	6 6 6	$\widehat{6\overset{x}{5}} 6 \widehat{7\overset{x}{8}} 7 \overset{x-}{6}$	8 8 8	$\overset{x}{8} 8 \overset{x}{8} 8 \overset{x-}{8}$	
B:	4 4 4	$\overset{x}{4} 4 \overset{x}{1} 1 \overset{x-}{4}$	4 4 4	$\overset{x}{4} 4 \widehat{6\overset{x}{5}} 4 \overset{x-}{1}$	

	3.		4.		
(S:)	5 5 6	$\overset{x}{7} 5 \overset{x}{6} 7 \overset{x-}{8}$	9 9 9	$\overset{x}{8} 6 \widehat{7\overset{x}{6}} 5 \overset{x-}{4}$	$\overset{x}{7} \overset{x}{6}$
(A:)	3 5 4	$\widehat{5\overset{x}{2}} 3 4 4 \overset{x-}{3}$	4 4 4	$\widehat{4\overset{x}{3}} 4 \overset{x}{4} 3 \overset{x-}{4}$	$\overset{x}{4} \overset{x}{4}$
(T:)	8 9 8	$\overset{x}{7} 8 \overset{x}{8} 4 \overset{x-}{5}$	7 7 7	$\overset{x}{5} 4 \widehat{9\overset{x}{8}} 7 \overset{x-}{6}$	$\overset{x}{9} \overset{x}{8}$
(B:)	8 7 6	$\overset{x}{5} 1 \overset{x}{4} 2 \overset{x-}{1}$	7 7 7	$\overset{x}{1} 2 \widehat{7\overset{x}{1}} 1 \overset{x-}{4}$	$\overset{x}{7} \overset{x}{4}$

+

In this Tune there are several “slurs” over whole (or “standard”) numbers; they will, therefore, require a beat to be allowed to *each* note, but the two numbers must be sung together to the same syllable of the words.

For the Keys the “prefixes” may now be looked for in the Appendix to Part II.

The Pupils will remember to sing the Tunes in this series as they sang those in the other; that is

S. and A. first in their parts together as a “duett,” and *then* all four in “general harmony.”

Furthermore, though I need hardly repeat so plain an instruction, the various numbers must be *named* as they are sung. (See Part I., Exercise VIII).

EXERCISE II.

KEY \flat 7.— { 1. Octave.
 { 2. Hymn Tune, “ST. BRIDE.”

It will be sufficient now to cipher down the Octave only of the Keys which follow; leaving my pupils to work out the “two Chords” themselves, which they will be easily able to do by observing how they were obtained from the several preceding Octaves. For it would be needless to occupy space, at the stage we have now reached, with what might be considered as almost mere repetitions of the sort of Exercise so often set down before. But the *Octaves* will still be given in order to show the particular semitone that must *perforce be observed* in each Key. In the “Sharp” Keys it will be remembered that it occurs as a half-tone *higher* and always affects the *penultimate*; but in the “Flat” Keys (with the exception of the *quasi*

“natural” Key 4) it occurs as a half-tone *lower*, and always affects the *key-note* itself.

In the present Key $\flat 7$ is the semitone-lowered key-note. To arrive at it I would advise the pausing upon its penultimate 6, and then *sharpening* that number-note, calling the note so sharpened “ $\flat 7$ ” (which will have the same result as—but be, I think, easier than—the proceeding on up to $\sharp 7$, and then *flattening* that number-note by a half-tone). This course I recommend for two reasons: 1st, as being, as I have observed, easier in my opinion to reach it in this way (previous practice in this mode of operation perhaps tending to make it so); and, 2nd, more particularly because the process of descending the scale again so *immediately* through the natural note 6 will be more readily accomplished.

The Pupils, then, having obtained in the way I here recommend the key-note $\flat 7$, will recollect that it is the “key-note,” and so, *descending* again from it through the 6 they have just quitted, will continue to count backwards (or rather perhaps I ought to say *downwards*) till they reach that key-note’s lower octave-number $\flat 7$, thus:—

(1.) KEY $\overset{b}{7}$.—OCTAVE. $\overset{b}{7}$ 1 2 3 4 5 6 $\overset{b}{7}$ (2.) KEY $\overset{b}{7}$.—TUNE II.

“ST. BRIDE.” (Hy. A. & M. 249).

	1.	2.	3.
S:	5	2 5 7 6 $\overset{x}{5}$	7 4 7 9 8 $\overset{x}{7}$
A:	2	2 $\overset{\cdot}{7}$ $\overset{\cdot}{1}$ 2. $\overset{\cdot}{1}$ $\overset{x-}{7}$	2. $\overset{\#}{3}$ $\overset{\cdot}{4}$. $\overset{\cdot}{3}$ $\overset{x-}{2}$
Oifip. $\overset{xx}{T}$:	7	5 5 5 $\overset{\#}{4}$ $\overset{x-}{5}$	4 7 7 7 6 $\overset{x-}{7}$
B:	$\overset{x-}{5}$	7 3 2 2 $\overset{x-}{5}$	2 7 5 4 $\overset{x-}{4}$ $\overset{x-}{7}$

	3.	4.	
(S:)	9	8 7 6 5 4 3 2	9 5 8 7 6 $\overset{x-}{5}$ $\overset{x}{5}$ $\overset{x}{5}$
(A:)	7	6 5 4 3 2 $\overset{\cdot}{1}$ $\overset{\cdot}{7}$ 6	2 7 3 2 2 $\overset{x-}{7}$ $\overset{x}{3}$ $\overset{x}{2}$
(T:)	$\overset{\cdot}{1}$	$\overset{\cdot}{1}$ 9 9 7 7 5 $\overset{\#}{4}$	4 $\overset{\#}{5}$ 5 5 5 $\overset{\#}{4}$ $\overset{x-}{5}$ $\overset{x}{8}$ $\overset{x}{7}$
(B:)	7	4 5 2 3 7 1 2	2 3 1 2 2 $\overset{x-}{5}$ $\overset{x}{1}$ $\overset{x}{5}$

+

In the second bar of A's part, and in T's "Amen," I have marked a note in each with the *sharp* sign, whereas both are, strictly speaking, *naturals*! This proceeding would, of course, be utterly unintelligible to an Instrumentalist, but I am endeavouring to arrange a system in the "simplest" possible manner for my "vocal" constituency, whose members need not be so par-

ticular in regard to the “beggarly elements!” A. will, however, notice that she has her said number-note almost immediately recurring, but without any sign (besides the “temporal”); she will consequently take care to sing it with, as it were, its *natural* tone (or, to speak with more exactness, with its natural or proper *key-tone*).

EXERCISE III.

KEY 3.— $\left\{ \begin{array}{l} 1. \text{ Octave.} \\ 2. \text{ Hymn Tune, “AURELIA.”} \end{array} \right.$

✍ To get this key-note, again I would say *sharpen* its penultimate 2, and the product (so to speak) will be “^b3.” Then spring up to its higher octave-number 0, and *descend* the Octave. This operation, I think, is easier to perform and a surer way than that of *ascending*; but each person had better try both methods, and adopt the one he may prefer. I am by no means prejudiced on the point!

The resulting Octave will be, either way, as follows:—

(1.) KEY 3.—OCTAVE.
^b3 4 5 6 7 8 9 ^b0.

(2.) KEY. $\overset{b}{3}$ —TUNE III.

“AURELIA.” (Hy. A. & M. 215.)

	1.		2.		3.
S :	5	5 5 6 5 $\overset{x}{5}$ 4	3	3 8 7 6 $\overset{x}{5}$	6
A :	3	3 3 3 3 $\overset{x}{3}$ 2	3	1 3 3 2 $\overset{x-}{3}$	2
Oisipaut. $\overset{xx}{xx}$					
T :	7	7 7 8 7 $\overset{x}{7}$ 7	7	4 4 5 7 $\overset{x-}{7}$	7
B :	3	3 3 3 3 $\overset{x}{7}$ 6	5	6 6 7 7 $\overset{x-}{3}$	4

	4.		5.		6.
(S :)	7 0 0 9 $\overset{x}{9}$ 8	7	6 7 5 3 $\overset{x-}{4}$	4	5 6 7 8 8 7 0
(A :)	3 3 3 4 $\overset{x}{4}$ 3	5	5 4 3 3 $\overset{x-}{2}$	2	3 2 3 3 $\overset{x}{3}$ 3 5
(T :)	7 7 $\overset{\#}{7}$ $\overset{\#}{7}$ $\overset{\#x}{7}$ 8	9	0 1 7 $\overset{\#}{6}$ $\overset{x-}{7}$	7	7 7 7 6 $\overset{x}{6}$ 7 8
(B :)	5 5 5 5 $\overset{x}{6}$ 6	7	1 2 3 1 $\overset{x-}{7}$	7	3 4 5 6 $\overset{x}{6}$ 5 1

	7.		8.		
(S :)	0. $\overset{x}{9}$ 8 5 $\overset{x-}{6}$	4	5 5 6 5 $\overset{x}{5}$ 4	3	3 4 3 2 $\overset{x-}{3}$ $\overset{x}{3}$ $\overset{x}{3}$
(A :)	5. $\overset{x}{5}$ 5 5 $\overset{x-}{4}$	4	3 3 3 3 $\overset{x}{1}$ 1	1	1 1 7 7 $\overset{x-}{7}$ $\overset{x}{1}$ $\overset{x}{7}$
(T :)	8. $\overset{\#}{7}$ 8 8 $\overset{x-}{8}$	7	7 7 8 7 $\overset{x}{7}$ 6	6	6 6 4 6 5 $\overset{x-}{6}$ $\overset{x}{6}$ $\overset{x}{5}$
(B :)	5. $\overset{\#}{4}$ 3 3 $\overset{x-}{4}$	2	3 3 3 3 $\overset{x}{6}$ 6	6	4 4 7 7 $\overset{x-}{3}$ $\overset{x}{6}$ $\overset{x}{3}$

All the “accidentals” marked (#) are really *naturals*; but I prefer, as I have said, to treat them as though they were sharps actually (as they are *virtually*, being in fact a semitone higher than the “ordinal” notes of the Key).

EXERCISE IV.

KEY \flat 6.— { 1. Octave.
2. Hymn Tune, "ST. BEES."

This is the last of the series of Flat Keys I shall deal with ; the remainder (the same remark will apply equally to similar *Sharp* Keys) having too many of what I may take the liberty of designating as *interloping* "incidentals." They have, of course, a perfectly legitimate right to be where they are, and serve, also of course, a useful purpose in the position they are sometimes called upon to occupy in such apparently excessive numbers ; yet, however, when they appear in such very perplexing array, they are calculated to "puzzle" not only the typical "*Tailor*," but an infinite number besides of other classes of our Gracious Majesty's equally honest and I hope ever loyal subjects ; to which reason, without the least doubt, it is partly, if not chiefly, owing that we are happily spared a more frequent use of Keys with so formidable a host of regularly accompanying sharps or flats, as well as of certain other *irregularly* occurring "accidental" ones both

single and double, besides naturals, and all their “contradictories.”

However, the fact remains that the *nine* Keys, of which I have thought it sufficient to treat, are at the same time the simplest and the most generally used—the others being happily, as I have remarked, but very rarely made use of.

I proceed, or perhaps I should rather say *return*, to handle the last of my “nine” Keys, viz:—Key $\flat 6$. This key-note must also be reached through its penultimate $\flat 5$; which, being sharpened will give the required $\flat 6$. We must then descend again from it, through the $\flat 5$, till we arrive at its lower octave-number $\flat 6$, as follows:—

(1.) KEY $\flat 6$.—OCTAVE.— $\flat 6$ $\flat 7$ 1 2 3 4 5 $\flat 6$.

(2.) KEY $\flat 6$.—TUNE IV.

“ST. BEES” (Hy. A. & M. 260.)

	1.		2.		3.
	S : 6 6 6. ⁵	4 5 6 ^x	7 7 8 3	4 7 5 ^x	
	A : 3 3 3. ²	2 2 1 ^x	3 3 3 3	3 2 6 ^x	
Oifipautes xx	T : 8 8 7. ⁷	6 7 8 ^x	7 9 8 6	6 2 7 ^x	
	B : 6 6 3. ³	3 3 6 ^x	5 5 6 1	2 2 3 ^x	

3.					4.													
(S :)	7	9	8.	6	5	7	6 ^x	6	7	6	6	6.	5 ^x	6 ^x	6 ^x	6 ^x	6 ^x	6 ^x
(A :)	3	3	3.	3	2	2	1 ^x	4	4	3	3	3.	3 ^x	3 ^x	4 ^x	3 ^x		
(T :)	7	7	8.	8	7	5	6 ^x	9	9	8	7	6	7.	7 ^x	8 ^x	9 ^x	8 ^x	+
(B :)	5	5	6.	6	3	3	4 ^x	2	2	3	3	3.	3 ^x	6 ^x	2 ^x	6 ^x		

N.B.—Any Flat Key can be obtained by taking the sharpened penultimate as the key-note.

APPENDIX TO PART III.

ABBREVIATION OF LONG-HAND WRITING.

A SIMPLE SCHEME.

RULE 1.—Omit *all vowels* (except, in a *few* cases, Capitals); but substitute in their stead *signs* placed over their precedent consonants.

By this means a considerable saving in *space* will be effected; which is, of course, the main object I have in view in introducing the Scheme. This object will appear further promoted as I proceed to specify some other rules relating to *consonants*.

The space saved by this simple means alone will

be about one *quarter* (or *two syllables* out of eight in every “Long Metre” line); and a further saving, as remarked above, will be further obtained by observing a few other rules. (The two next rules, however, will show how *time* and *labour* may be economised, as well as *space*.)

RULE 2.—Final *e*’s may generally be omitted, whenever the word itself or the context will readily suggest them.

Instances will at once occur to anybody without the need of an example.

Again, in some words, especially in many monosyllabic ones of frequent occurrence, the vowel sign may be not only safely, but much better, left out altogether (see in 2nd Table given on page 67).

RULE 3.—Omit *repetition* consonants; but mark their omission by a small *horizontal* stroke under the letter retained.

I must here beg to repeat that my object in this Scheme is to save *space*; otherwise it would, of course, be just as simple an operation to write the repeating consonant in the word. Then, I may be asked, “Why *mark* so evident an omission?” I answer, “Because I recommend its being done in order to avoid getting into a careless way of spell-

ing, leading probably to the perpetration of some orthographical errors in one's long-hand writing." For which reason I recommend also that not only *all consonants* should be correctly inserted, or "notified," in a word, but that every principal *vowel* should be carefully represented by its proper sign. For example, take two words with similarly sounding double vowels, such as *receive*, and *believe*; how advisable it will be always to signify their relative position! But in respect to the remaining two vowels, they are not nearly of so much importance, and may, indeed, be *omitted* as being of no particular consequence.

RULE 4.—Omit *h*'s after consonants; but mark their omission by placing underneath the precedent letter a "cedilla" (ʼ) (or merely a small *vertical* stroke): as, *t* for "th," or for "the."

RULE 5.—Omit *gh*'s; but when there is a *t* following, write that letter a little *higher* than the rest of the word.

RULE 6.—Omit all *n*'s followed by a consonant; but write that consonant as directed in regard to the *t* in the preceding Rule.

RULE 7.—Adopt certain letters (which, however, must always be written at a higher level

than the rest of the word to which they belong) as “prefixes” or “terminations”; such as I give instances of in the subjoined Table.

Sign Letters.	Prefixes.	Terminations.
c	con, com.	ance, ence, iance, ience.
d	dis, des.	_____
f, fs	_____	self, selves
n	_____	ion, tion
p	pro.	ship, shop
s	_____	ous, ious, tious
w	with	with, ward, wards, wood

RULE 8.—Let a single initial letter (or one with another letter to strengthen it) serve to represent some particular word or words; such as I again give in another Table a few instances of. (*See Table on next page.*)

Many contractions and arbitraries will readily suggest themselves to anyone who desires to have more abbreviations than I have set down in the Rules and Tables. I have myself hit upon several others for my own private use—for in-

Capital Initial Letters.	Words.	Small Initial Letters.	Words.	Two Letters.	Words.
E.	Earth	b	be	bt	but
F.	Father	c	can	cd	could
H.	Heaven	d	do	dr	dear, daughter
K.	Kingdom	d	did	ds	does
P.	People	f	for	fr	from
Q.	Question	h	he	hd	had, heard
W.	World	m	me	hr	her, hear, here
		n	no	hs	has, his
		s	so	hv	have
		s	she	hw	how
		t	to	nt	not
		t	the	nw	now
		w	we	sd	said
		w	who	sd	should
		y	you	tm	them
				tn	then, than
				tr	there, their
				tt	that
				wd	would
				wh	which
				wl	will
				wm	whom
				wn	when
				w	were, where
				yt	yet
				yr	your, year

stance, I make a *loop* through a *t* to represent *st*, and write the “horn” only of the letter *r* and sometimes the up-stroke only of the letter *l*; but I have noted above such as I think likely to be most *simple* and *useful*, their multiplication being calculated rather to tend to a kind of algebraical mystification; whereas I wish to have the whole of my System *in all its parts* as “Simple” and free from *difficulties* as I can. I have purposely therefore omitted several more or less evident and familiar abbreviations, as, Dr. for Doctor, Br. for brother, M. for mother, MS. for manuscript, &c.; and studiously avoided the adding of out-of-the-way ones, such as *d.* for death, *l.* for life, *f.* for faith, *kn.* for knowledge or know, &c. But I have made what I consider a judicious *selection*.

Before concluding this Appendix I will describe the kind of signs I make use of to represent *vowels*. Yet simple as they are there is, I understand, the greatest difficulty in having them inserted in typography.

For *a* I set over the precedent consonant a very small “concave” curve. For *e* I adopt a “grave” accent (an “acute” one being apt to be mistaken for an apostrophe, and *vice versâ*). For *i* or

y I use simply a dot. For *o* I put a diminutive circular sign. And, lastly, for *u* I employ a “convex” curve (the reverse of the sign used for *a*). *Voilà tout !*

Of course, however, there will be also a “cedilla” wanted to serve as an aspirate in lieu of the displaced *h*'s; and the little horizontal stroke (like what I use above or below certain number-notes in the scores) to indicate the omission of some repeated consonant.

These, dear reader, are, in short, all the awkward little strangers I would like to have been able to introduce bodily into my book for the purpose of exemplifying the ready applicability of the “*Word*” Scheme to the “*Number*” System.

AN ILLUSTRATIVE CHAPTER ON THE "PENNY WHISTLE."

Of more special interest to some "supposititious"

Junior Pupils.

THE Penny Whistle, as its name implies, is a small *wind* instrument, purchasable at the "ridiculously low" price of one penny! It is, therefore, as may be imagined, composed of one of the commonest and cheapest materials, and constructed in the simplest manner. It is, however, so far as it goes, a perfect little "instrument of music," and capable, I verily believe, of producing all the tunes possible by the more pretentious Flageolet. But in order to its being brought to effect so much, an adequate amount of practice on the part of the performer, however skilful, will be, of course, necessary—an amount never, I should say, thought worth the while to bestow upon so very mean-looking an instrument (excepting in some rare case of a clever, or rather shrewd, peripatetic professional musician, who evokes its neglected capabilities to surprise, and even delight,

his audiences, and to attract by its means a contribution from many who would otherwise probably have been induced to send him "empty away").

The Penny Whistle, however, being so rudely constructed, has not the softness of *tone* nor the accuracy of *tune* which are attained by an instrument more carefully made and of better material and "finish." But there is such a little instrument of superior merit now to be had, at a price, too, sufficiently cheap to be within the means of any boy who, however poor, will only curb his juvenile taste for "sweets," and exercise (as he would then be more easily enabled to do) a not very unreasonable amount of Thrift; till—having *saved up* the pennies that have "promiscuously" come in his way and into his lawful possession, instead of swallowing them in the shape of certain sugared delicacies—he may be in a position—if he be gifted with a *musical* taste in any degree as decided as was doubtless, and probably still is, his taste for "butter-scotch" and "bull's-eyes"—to make himself, in that case, the *happy* possessor of a really good little instrument.

This little instrument then is, as I take it to be, a very much *improved* kind of Penny Whistle,

though I understand it aspires to the name and title of a “Flageolet!” We, however, (I mean myself and my children), call it a “*Dulcet*.” But this name, as the tradesman who sold us the article explained to us upon hearing some of us give it that appellation, is merely a portion of the “trade mark,” being the “legend” beneath that design borne upon each instrument. Be that as it may—and I believe him to be right—I think it is a very suitable name for it to bear; for its sounds, when produced with just the necessary amount of breath, are decidedly soft and sweet, particularly when, as with ourselves almost daily, several are played together in “harmonious concert” (notwithstanding the rather serious drawback that the Alto and Bass parts—the former very often and the latter always—have to be played a whole octave, and not seldom even *two* octaves, above their normal “cleff” tones! But as supplementary to the *Harmonium* they are very pretty and effective. The Triangle, too, has a pleasing effect in union with them.

This little instrument, then, which we have accustomed ourselves at home to call by the name of “*Dulcet*,” has been mentioned by me before as

being the one I have represented myself as using (and I actually do use it) as a means of securing a correct sounding of the “fundamental” note while instructing my class of elementary singers, and of testing the accuracy of any other note rendered in the course of any Exercise.

Now I may as well, before I proceed further, to avoid any misconception that might *possibly* arise in the mind of some fanciful or strangely biased individual, make here “solemn affirmation” that I have no interest whatsoever in introducing this little instrument to such prominent notice, beyond its being so exactly suited to the use and purposes to which I am desirous of applying it. One such use I have already spoken of; I am now going to make it serve the further purpose I have in view of “illustrating” by it the First Part of my Simple System of *Number-Notation*—that is to say, that portion of my System more particularly as it relates to the “Natural” and to “Sharp” Keys.

THE “DULCET” WHISTLE.

8	9	0	&c.					
o	o	o	o	o	o	o		□
1	2	3	4	5	6	(7)		

The above drawing (by-the-bye, this is not the

sort of "illustration" alluded to at the heading of this chapter!) will convey a sufficiently clear idea of the form of the "Dulcet," or, as I have felt inclined to term it, "*Improved Penny Whistle*," as it will also do for a near representation of the common plain tin one sold for a penny. It will at any rate afford the means of exemplifying the ready and easy applicability of my System of Number-Notation to its manner of manipulation. I must, however, stipulate that the instrument be what is known and marked as a "C" whistle.

Now, then, if you take it up and blow into it with just sufficient force to produce a sound (being careful to leave all the six apertures freely open), you will get note 7. Then place your *left* forefinger over the hole marked "6," so as completely to *stop* it, and you will have that number-note (6). Next place your left *second* finger over the "5" (keeping the "6" closed as well), and you will have that number-note (5). Then, still retaining those two fingers firmly down, cover the "4" (or third hole from the top) with your left *third* finger, and you will have number-note 4. Now, keeping the aforesaid three holes perfectly

stopped by the three fingers of your left hand, place also your *right* forefinger over the “3,” and you will have *that* number-note (3). So again, if you go on now to cover in addition the “2” with your right *second* finger, and afterwards the “1” with your right *third*, you will obtain those number-notes (2 and 1) respectively.

Now practise awhile this procedure of putting down your fingers in the order I have mentioned, leaving “7” alone for the present, and being content only to learn how to put down properly your six fingers one after another so as to produce the number-notes 6, 5, 4, 3, 2, 1 in downward progression. You will at the same time, of course, be careful to notice *which* fingers you have down at each successive note; as also you will be equally careful to blow as gently as will suffice to create a full sound (any greater force will evoke harshness, or else a *higher* octave-note, to your disgust). Number “1” will require almost the very gentlest breath you can send through to it.

This Number “1,” I would here observe, is the “fundamental” number-note of my System.

Replacing, then, now your fingers over all the

six apertures, and softly blowing so as to produce that “fundamental” (for I shall, of course, continue so to designate the note of Number 1), proceed to *ascend* the scale of the Octave till you have removed again all your fingers, one by one; then sounding the instrument, with all the apertures left freely open, you will, as I said before, obtain the number-note 7. Now quickly close up the six holes, as you did to get the “fundamental,” and, blowing with slightly increased force, you will obtain its octave-note, 8. Having now got the full Octave, you had better practise it well, up and down, till you have acquired a perfect mastery: 1st, of the management of your fingers; 2nd, of stopping with them effectually the several apertures; and 3rd, of the due modulation of the requisite inflation. After the successful attainment of these three important particulars, you may go on to practise the next higher Octave, manipulating the instrument in precisely the same manner, but blowing with progressively increasing force at each successively higher note (as you would do in whistling through your lips). You will, however, find that, before completing that higher Octave, you will have to blow with

almost as much power as you are capable of ! But, then, you can take comfort from the fact that such exceedingly high-pitched notes are *beyond* ordinary requirements, and that the highest notes you will need to sound forth in a general way will not cost you any very extraordinary effort ! The truth of this assertion you may in a measure go on at once to test by trying to play the air of the Chant in Ex. V., Part I.; and of the Hymn, "Winchester New," given as Tune I., Part II.

But now will come a performance of some greater difficulty, and demanding considerable care and nicety of manipulation. I refer to the production of *half*-notes or semitones (but I shall confine myself only to the four *sharpened* notes indicated by my Sharp key-word, "Oladuset").

Begin with the Key which has but *one* sharp note. The first syllable (Ol) of the key-word will indicate both the number of the key-note (5) and also that of the occurring sharp note (#4). To obtain this said *sharp* note, you must place your left first and second fingers firmly over the two holes "6" and "5," and then only *half* cover the "4" with your left third. You can try to

effect this properly by first stopping the aperture completely—which will give you $\sharp 4$ —and then by gradually removing your fingers till you hear the note change to a semitone higher. Repeat this slight movement till you can produce the half-note as readily as the whole one. Then, when you are able to get the perfect semitone note of $\sharp 4$, go on to essay the Octave from key-note 5 up to 12 (remembering that $\sharp 11$ will be the higher octave-number of $\sharp 4$, so that for that note you will again only *half* cover the aperture—which will be the same one from which you produced the $\sharp 4$ when practising for that semitone.

Having succeeded in doing, to your own satisfaction at least, the Octave scale of this Key, you can proceed to test your skill in this mode of manipulation by playing the air of the Chant in Ex. XII., Part I. ; and of “Tallis’ Canon,” Tune IV., Part II.

Next in regard to the Key with *two* sharp notes. Taking, then, the two first syllables (Olád) of the key-word, they will indicate that the Key is 2, and that the two occurring sharps are $\sharp 4$ and $\sharp 1$. You will consequently have, in addition to the former sharp number-note ($\sharp 4$), also to get the $\sharp 1$. In

order to do this you must cover all the six holes, and then proceed to uncover half of the aperture of number 1 by partially removing your right third finger from over it, in the same manner as you did before with your left third finger to get #4.

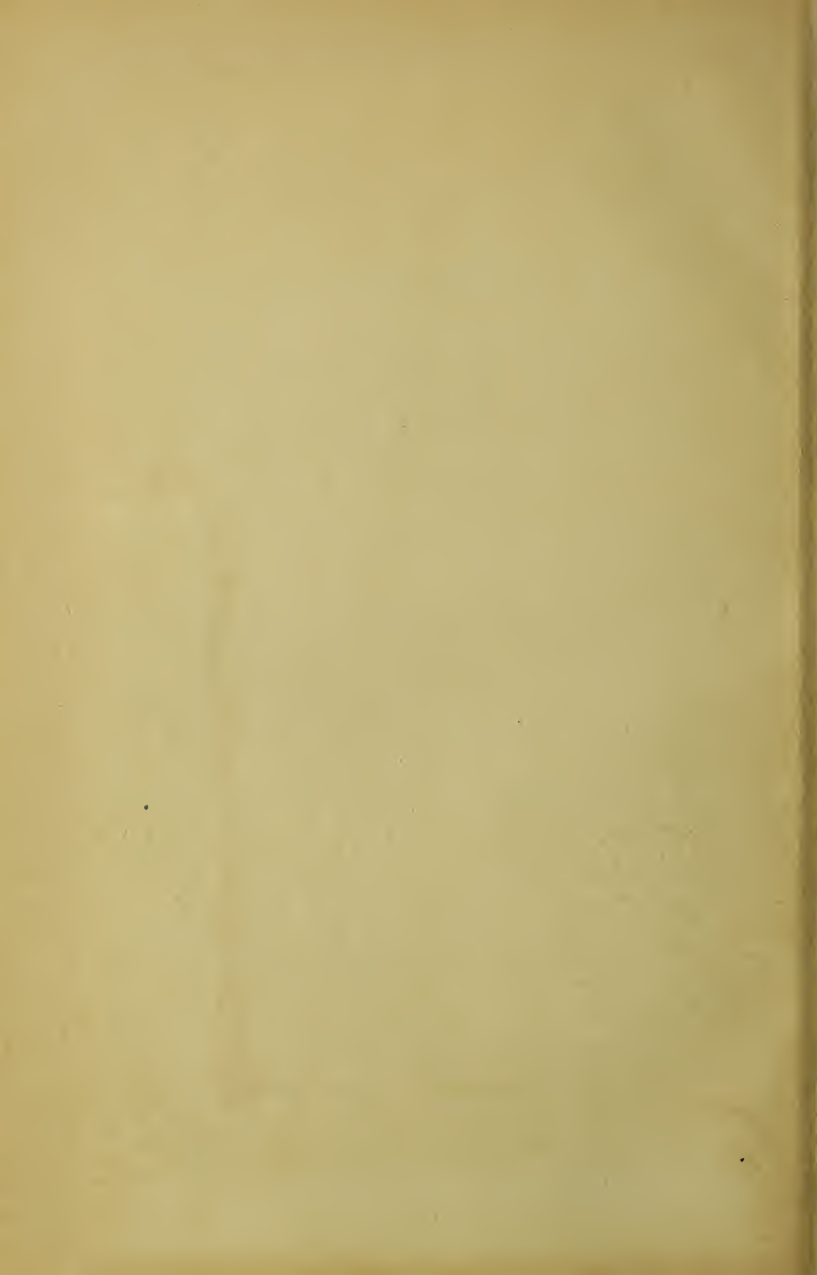
This also accomplished with ease and nicety, you may go on to run up and down the Octave between the present key-note 2, and its higher octave-note 9; and afterwards test your skill again here by playing the air of the Chant in Ex. VIII., Part I.; and of the Hymn, "Clewer," in Tune II., Part II.

For the Key with *three* sharps, you will take as "index" that number of the syllables of the key-word, viz., (Oladus); which will indicate the Key as 6, and the three sharps in it as #4, #1, and #5. You will, therefore, have to practise sharpening the 5 with your left second finger, in addition to the two others as before. Which done, proceed with the Octave between this new key-note 6, and its higher octave-number 13, and conclude the lesson by playing the air of the Chant in Ex. XIV., Part I.; and of the Hymn, "Dix," Tune V., Part II.

The Key with *four* sharps is indicated by the *whole* of the key-word, (Oladuset), as 3, and its sharps as #4, #1, #5, and #2. You will, therefore, in addition to the former three notes, now have to sharpen the 2, by only half covering it with your right second finger. Then you will proceed as before with the Octave of the Key, and play the air of the Chant in Ex. X., Part I.; and of the Hymn, "St. Thomas," Tune III., Part II.

Trusting you will succeed to your satisfaction (and to that of anyone who may listen to your performance) in accomplishing all this upon the little "whistle," and that you will also be soon equally *au fait* in regard to the "Flat" Keys, so that you may be able to delight yourself (and friends, too, I hope) with a variety of melodies, whether sacred or secular, and both as a Soloist and in harmony with others, I will append my last word—but I must not omit its "penultimate,"—so I will append *two*,

FAREWELL AND FINIS.



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